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**Egyptian haze. Completion of the colossi, the Sphinx, the pyramids at the dawn of the photographic era in the 19th century. Part 1**



***Scientists, official-academic and alternative-conspiracy theories, write that it is carved from a single rock, from a stone. The oldest supposedly statue on earth, a witness to the flood, a mystery of millennia... Molding is like molding. As well as all historical antiquity.***

It's high time to show it.

Ancient Egypt, sung by a million sources, keeps all its secrets in plain sight, but people are not supposed to notice them, because it is the cornerstone of the entire false history of officialdom and alternativeists. Without it, the darkness of official and alternative sciences, academic and conspiracy theories, cultural, theological, esoteric views, biblical, Jewish and who knows what projects collapses; it is a very important part of the spiritual and material culture of mankind.

If we consider the main structures, then ancient Egypt, like antiquity, was invented in literature, materialized in the late 16th - early 19th centuries as part of a global project of endowing history, after the creation of classical Greco-Roman antiquity, which began with the Renaissance, on the eve of the creation / discovery of biblical Babylon, which was previously in the project of the creators and the first European sources of Cairo. Like Babylon, invented by the creators of the Bible, materialized by great archaeologists, animated by science, literature, cinema, ancient Egypt was excavated and discovered in the 19th century by adventurers,



consuls and others who later became great archaeologists.

And like biblical Babylon or ancient Palmyra, almost all of ancient Egypt is unfinished, unfinished column walls without ceilings, not a day under the sand, except during the construction phase, 90 percent without finishing and attempts to finish and apply molded plaster. It's just one big perpetual off-matrix project to [endow history](#) , a long-term [workshop](#) program, the most important of all programs. Let's compare, so as not to be unfounded, how the allegedly just excavated, discovered antiquities looked in the photographs of the middle - second half of the 19th century.

### **A bit of ancient Babylon, Mycenae and Troy.**

Famous Ziggurat Ur.

Everyone knows that it was built in the 21st century BC, reconstructed by all and sundry, from the Neo-Babylonian king Nabonid in the 6th century. BC. to Saddam in the 20th century. AD and now it is practically a new building, like all the monuments of ancient Babylon.



It is believed that the ziggurat of Ur was discovered in the 19th century, but it was only excavated and cleaned of centuries-old layers by the expedition of the British Museum employee Woolley from 1922 to 1934. In addition, Woolley participated in the discovery and excavation of many famous cities in Egypt, Sumer, Asia Minor, the British Museum is bursting with artifacts from these excavations. In 1928, the famous English writer Agatha Christie participated in the excavations of Ur, and there is a photograph that is quite posér.



In the picture of the turn of the 19th-20th centuries, the wall of this very Ur. In this form, she stayed until 1922, and before that she stood for 2.5 thousand years.

SEAN-CONNERY.NAROD.RU



In the foreground, bricks are stored and a wall of an ancient Babylonian house covered with sand sticks out; They abandoned them without finishing these houses: there are no ceilings or traces of them on the walls and piles.

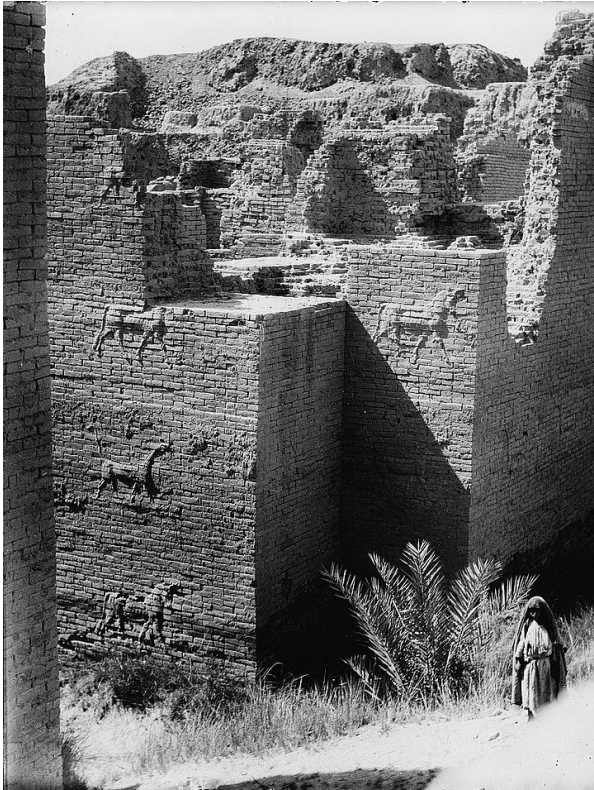
The Ishtar Gate built by Nebuchadnezzar in the 6th century BC. BC, were reconstructed and sold to the largest museums in the world in the form of versions for tourists.

The reconstruction of the Ishtar Gate and the Processional Road was made in the 1930s. in the Pergamon Museum in Berlin from material found by Koldewey. Fragments of the gates and lions that adorned the Processional Road are kept in various museums around the world. In the Istanbul Archaeological Museum - bas-reliefs of lions, dragons and bulls. In the Detroit Museum of Art - a bas-relief of a sarru. There are bas-reliefs of lions in the Louvre, the Metropolitan Museum of Art in New York, the Oriental Institute in Chicago, the Museum of the Rhode Island School of Design and the Museum of Fine Arts in Boston. A copy of the Ishtar Gate was built in Iraq at the entrance to the museum - [more](#) .





At the turn of the 19th-20th centuries, the Ishtar gates were like this.



Where are the centuries-old layers? There is none of them. It didn't stand for 2.5 thousand years, it's just an abandoned building. It was not under the sands, grass and palm trees grew on it. No one has dug anything here.

Gate of Nebuchadnezzar's palace. Was it three thousand years under the sand? No, of course not. The sand did not even get into the niche and the grooves. In the lower niche, if you look closely, there is not sand, but weeds. The hill was cleaned, the garbage was dumped here.



Immediately before the excavations of Koldeveya, Babylon looked like this.



Another photo of the "ruins of Babylon" before the excavations. There are obvious unfinished walls, and there are no ceilings. Almost all of ancient Babylon is just



walls, started and abandoned, and not a trace of ceilings and beams. In my opinion, in the suburbs of Donetsk, in the villages abandoned and transferred to the workshop for film sets, the same antiquity. In Barnaul, there were such settlements in the 90s, when people abandoned buildings.

And it was not covered with sand for thousands of years, or even for a year, otherwise desert grasses would not have grown.



Why did palm trees grow here under millennial sands? And in general: where are the materials, descriptions, film and photo documents, the entire course of excavations in Babylon? There is nothing.





I understand that these photos are not enough for such conclusions, but they can only be explained by one thing: ancient Babylon is a global scam. The whole great history of Babylon was done in the media, museum artifacts were made on stream,

like ancient Greek and others. And directly on the spot, an unfinished town was laid and abandoned.

Until the 20th century, we recall, the city of Babylon was considered a biblical metaphor. But it was calculated, discovered and excavated by the German architect, teacher, archaeologist Robert Koldewey in 1899-1917. Formerly a participant in the excavations of Troy. At the same time, [another biblical symbol was opened - the Tower of Babel](#) , but the monument that fell apart before our eyes turned out to be too hacky, so it was renamed the ziggurat and quietly forgotten.

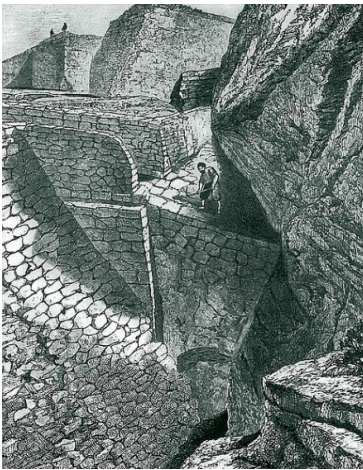
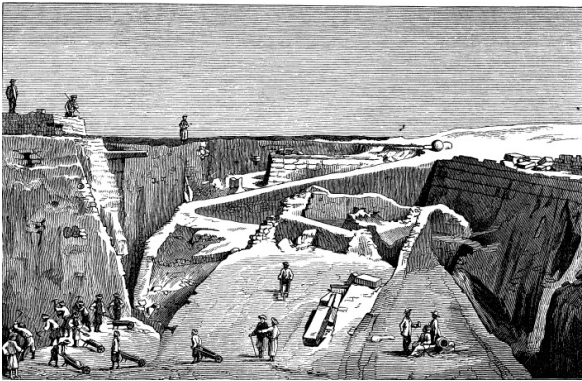
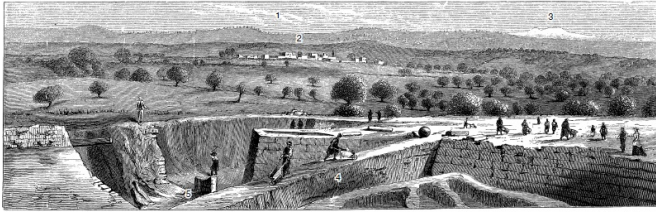
The very same boss of the discoverer of Babylon, the great archaeologist Heinrich Schliemann, did not really trust photographers to perpetuate his works, leaving only a few clearly staged photographs from the epoch-making excavations of other literary cities - Mycenae and Troy-Ilion.





He preferred to preserve for centuries his encyclopedic discoveries in Hellas and Troy in a drawn form.





And not in vain. All the same nasty vegetation from under the boulders that lay under a bushel of cultural layers since Homeric times in the newly excavated Mycenaean gates and fortresses, weeds and perennial shrubs, makes one doubt that they have just been unearthed.







### A bit of ancient Palmyra.

If you look at this Arc de Triomphe with elements of the Hellenistic and ancient Roman styles, as it was in the 1870s ... at the neighboring arch ... at the Arc de Triomphe from the other side ... at the 1500 m long colonnade ... at the Temple of Baal. .. The Temple of Diocletian... then any normal person must see: **it was not covered by sand for 2 thousand years, not for a year, not even for a day**. The photo clearly shows that Palmyra, Babylon, Nineveh ... - unfinished, abandoned shortly before the shooting, which has not been covered with sand for a thousand years, a year, or a day. There are no dumps. Desert grasses and shrubs colonized these "antiquities" after it was planted and abandoned, then "discovered", in the middle of the 19th century, at the dawn of the "photographic era" taken. No one dug up anything there, what these structures were like, and this is how the photographer found them somewhere in a century, somewhere in decades. There was a reportage from the construction of the masterpiece of ancient **Hatra** , complete with the existing ones, which was mocked by ISIS morons, [opening inside the ancient heads channels from the cast iron era and fittings](#) in Hellenistic statues of the 3rd century BC. This time even more interesting! Well, since we are talking about the vandalism of extras from the ISIS media phantom, let us recall how the actors destroyed the winged guards from concrete cubes with molded plaster from the palace of the Assyrian king Senacherib (supposedly 8th century BC) by the great British archaeologist Henry Layard (discovered and excavated in 1845-1851) and statues with fittings from the **Dur-Sharrukin** fortress of Sargon II (built allegedly in the 8th century BC) of the French consul Paul-Emile Botta (discovered-excavated in 1842-44, continued to open Victor Place in 1852-55) - shown here - [Idiots from the ISIS troupe again destroy official history](#) ; and dismantled "winged geniuses", a Lego-based reinforced product from Ashurnazirpal II's palace in **Kalakh** (allegedly made in the 9th century BC, excavated in 1845-1851) - [Clinical idiots from the ISIS troupe continue to destroy](#)

[official history](#) . In addition to that post, a few more molded reinforced products (I didn't show it before). [Otsel](#) . And a little more Palmyra. Filming before all Syrian-ISIS-military performances. Everything is reinforced there through and through, if you look closely, in the exhibits of the museum and the Roman-Hellenistic ruins. Iron-bookmarks. The entrance to the Temple of Baal is all in fittings, round and profile. The ancient Romans cut it off)) Let's admire a little **the Temple of Peter** , whole-hewn stone. Carved Nabataeans, Edomites and Romans in the rock. Without plasterers, bricks and moulding, as usual. On the first photo of Petra with the flaws of the builders not yet hidden, there was a piece of wood in the ceiling and reinforcement in the pediment; now the stump is clear; You can give this by the dozen. [Here is more](#) about the construction of Petra **A bit of ancient Baalbek** Ancient Roman builders screwed up with this largest stone-hewn structure of antiquity three centuries ago pretty much. It's amazing how different Denikens are still attacking him. Now, if someone shows this part of the stone block, not to mention that the ancient temple of Jupiter, every first one will say: one to one formwork and mortar, moreover, with sinuses. Underfilled, scammers, the layer and the next drove. Although there is not a gram of concrete in Baalbek, except for the latest restoration, but in this place the molded mixture is very similar to a typical concrete marriage. Scientists, however, are talking about lasers, super-tools for cutting stone. Well, they have a job. And then the largest stone blocks in the history of mankind, these very ones. The edge of the blocks is a clear corner from which the formwork frame is made, and some kind of weaving on this frame. True, scientists here are talking about a mysterious super-tool, with which they chamfered stones. Scientists also need to earn milk for kids. And here already the chamfer does not roll. Because this is garbage that got on the lower casting and flooded with the upper casting. According to the assumptions of scientists (about the chamfer), it was just the laser that broke in the great pracivilizations, so one block of concrete had to be cast. Only one. And the rest, as scientists say, were cut with a laser. And then by the power of thought they lifted each other. And other scientists say that the blocks were molded with mantras, from the rock, and lifted too. One hundred Buddhist monks will gather, and, well, to blow, to perform mantras, and some monk did not have a sahasrara in purusha, like all normal monks, but a neighbor's widow under the hem, so a single work in one place messed up! Well, they leak, of course, like many antiquities, not only with a tan. Here's the real secret behind the incomprehensible, billed alternative to "geopolymer concrete" molding - a biomaterial mixed in. In pyramids, megaliths, dolmens of different latitudes. [This one](#) , organics in different doses - blood-plasma-tissue fluid-ichor (lymph) with this sacral gene rubbish. Which is understandable, given the electrification of Baalbek. Let's admire it with the help of excellent photos from the LAI forum. But scientists have not yet been ordered to open this sacred secret. Maybe the priests will be trusted to open it, maybe the politicians, that's another topic... And in this one, about false history, we'll admire the ancient Roman steel bookmark in the ancient Roman stone-cut architecture of

the ancient Roman temple of Bacchus - and then we'll see a couple of Baalbek's solid-hewn granite columns to recall the cult St. Petersburg columns - Alexandria, Kazan and St. Isaac's Cathedrals. In Baalbek, both technologies of casting from artificial granite are presented, in one place examples of such columns stand side by side in a couple: one is composite under a granite shell, like St. Petersburg, the other is made of components. St. Petersburg, contrary to official and alternative scientists, composite, under a molded shell. The Pillar of Alexandria, when viewed through different filters, will inevitably show all ten parts. The columns of Isaac, if, for example, a red filter is applied, will also show the constituent parts. The constituent parts of the Kazansky columns, although they are not well lit, can also be pulled out. To cut down such fools entirely, sharpen, drag, put - there are no fools either in ordinary human or in the Pleiadian-Syrian civilization, only historians, alternative and official, have them. The stump is clear, neither 5 thousand Romans, nor 5 plates of Anunakhs will drag and tear and the largest hewn object in the history of HUMANITY is the famous South Stone. It was molded on the spot on an inclined platform, unevenly lying, like the Romans threw it. Probably with stones and other rubble inside. It clearly shows the horizontal layers of casting, absolutely inevitable with such a volume. The arrows show the boundaries of the layers. With side lighting, not only the difference in the texture of the layers, again located horizontally, is noticeable, but also the zone of cracks between the layers, which also runs horizontally. On the upper face of the South Stone, where uniform high-quality molding is a problematic matter according to physical laws, the ancient Romans developed natural sinuses. Nearby, a chain of grooves from a bar is visible, which fastened the upper sash of the mold. The circle shows the sinuses where the mixture did not fill the space under the form, the ruler shows a number of recesses from under the timber of the formwork. The arrow shows the influx of the upper layer of the mixture on the lower one at the last bookmark. The penultimate has already hardened, slightly losing volume. The latter floated over her. Here is a good photo from the right angle. It's very interesting to listen to the scientists of the planners: how did erosion choose these wonderful erosional grooves from under the beams, square, at an equal distance, along the ruler? Or is it aliens with vajras? And erosion made this wonderful influx the first stage. The result was a shape, a silhouette of a stone. And then the second erosion came and chose the familiar grooves, as well as the sinuses from the molding BOTH ON THE CREST OF THE FLUSH AND BELOW IT, in the dent into which it flowed. There is also a second gigantic stone in Baalbek, but they don't show it to tourists: traces of post-mastication molding are too obvious on it. **A bit of ancient Egypt** . No matter how scarce the vegetation of the Egyptian desert (and almost all of ancient Egypt was made, albeit in the floodplain, but on its border), but it will also indicate in the first photographs of the main "open-excavated monuments" that no one dug them up, they stood before the official excavations. **The famous Medinet Abu Ramses III complex** , allegedly built in the 12th century BC. Was discovered and excavated

by scientists of the Supreme Council of Antiquities (SCA) of Egypt in 1859, was completely dug out from under the sand, before the site reports SCA, a large number of Coptic buildings were removed, excavations were completed in the 1920s by the Oriental Institute of the University of Chicago. The photo has a date - March 18, 1862. Part of the hall of the pharaoh in the palace temple. The ruins, which have been excavated for three years, although they are overgrown with bushes that are far from being three years old. The question arises: did the SCA exactly unearth everything, or simply completed the process, becoming the official excavator for science and the public? Of course, the second. Soil cleaning was the final part of the construction technology here. Also Medinet Habu. And as for these sides of the pylons, there can be no talk of a thousand-year or at least a month's stay under the sand, since trees have grown near them. The sand drift was strange - in the form of a clear, clear hill, which cannot be applied naturally. This hill was the main secret of the construction of mega-columns, colossi and other structures from non-lifting elements. Henceforth, we will call it: building soil. He is also obnoxious. Pouring it, they gradually formed columns with ceilings and other mega-structures in figured and smooth formwork. By removing, they corrected the marriage and transferred this last technical process to the official excavations of scientists. More information about the technology of building soil [will be here](#) . In the meantime, we admire the salvation of marriage. There are no foundations. The construction soil was removed, the Nile flooded, the groundwater rose - we had to sculpt props so that the columns would not fall off. Here are four fun shots. Hall of Columns of Amenhotep III, Luxor. The first photo is 1857, then 1864, further unknown, but obviously later. Photo 1. Sand has just begun to be raked out. Temporary walls are everywhere, in the foreground - a hut of a camp-settlement of builders, who, according to custom, lived in a temple (in science - villages of Copts). Photo 2. In the photo there are abandoned construction personal belongings for finishing up the flying off "parts of stones" - along the way, you have to restore the marriage, hide obvious signs of rubble and reinforcement. Half of the sand has been removed. Temporary walls between the columns for the fortress mound of building soil are still standing. The bushes-trees that managed to grow during the completion of the mega-temple were thrown into a heap. The date of the excavations, we recall, is 1859. The sand will be removed later. And in 1864 many marriages had to be mended. The matter has moved. The sand is almost gone, the molded mix cans and the scaffolding structures have not yet been removed. Photo 3-4. Now that's another matter! Antiquity is ready. Current view. Even funnier is the hypostyle (i.e., supported by continuous rows of columns) hall. This is Medinet Abu, there are such in Luxor, Karnak ... Here, historians believe that all that remains of the columns is. Plans and reconstructions of the hypostyles are drawn. New Kingdom architecture - pity! And in the photo after the excavations of the same Medinet Abu, there are lower sectors of the columns and not a single upper one, although there should be piles of them here. Where do you share? The ancient Egyptians did not make them. No one built this

hall, they left it as it is, and even a minimum of "fallen parts of the columns" was not made. The deadlines were pressing, the suppliers let us down, the foremen decided: this will do; we are not trying for the pharaohs, but only for the sheep-contemporaries with their descendants. We give history, let them also work hard, strain their brains, draw something ... Another monument is the famous Temple of Amon-Ra in Karnak, the largest temple complex of Ancient Egypt, built in the 20-13 centuries BC, UNESCO World Heritage Site. Before the excavations of the 19th century, it was completely buried in sand, - scientific and tourist brochures write without embarrassment. There is a photo of the famous excavations. Western entrance to the Sanctuary of Amun. Almost from the same point - a photo of our days. What do we see? Something strange. The railway is on Arab traction, of course. Ancient Egyptian plates, the stump is clear, no. The blocks are in disarray. The Arabs are rolling trolleys with castings of some masterpieces **towards the temple** - very interesting. Above the rams in the right row is a tripod of a lifting structure. And the rams with the bodies of a lion **are clearly missing** in both ranks. This is not an excavation. This is the final building. They will remove formwork soil and construction debris, bring sheep, lay out slabs - there will be a heritage of mankind and UNESCO. A wonderful photo on the topic: the arrival of the ram-headed sphinx to the excavations of the alley of the ram-headed ones. They were unloaded with the same tripod before installation at the entrance to the Temple of Amun. Supports for a flimsy ancient Egyptian hewn casting in the main temple of Amun-Ra. The spill has passed, nothing washes them away, but you can't clean them up. How did they stand for 3 thousand years? Armature not smeared by the photographer is Luxor. And here is the ancient Egyptian railway, familiar from the entrance to the temple, in the same temple of Amun-Ra. A very useful useful thing for finishing the story. And since we are talking about the railway transport of the ancient Egyptians, we will show the transport of the ancient Egyptians. Exactly the same were both on construction and on completion, no doubt. Now look carefully at those ancient Egyptians - the middle Nile, the tomb of Taharqa. What do they do with the help of two rails, a crowbar, a lever made of beams and an ammon mother - they carefully remove the ancient Egyptian masterpiece, the priceless concrete slab of the ceiling of the pyramidal temple of the Pharanon Taharqa, when they get to the tomb, or do they put it in place on the supporting walls? And if they dig up, then who put the rails on the supporting walls, along which the slab is rolled up? Pharaoh Taharqa? But this pharaoh was just dug out of the sand? Or brought to the place of discovery in a trolley? Of course, they didn't dig it out, but only brought it in - the sand did not even have time to fill into the grooves inside the cast mold with garbage packed in a hurry. For 2200 years I had to fill up. The ruins of the pylon, again Karnak. Palm trees do not grow under the sand, from which the pylon was "dug" a century and a half ago. They are at least the same age as construction. A typical Egyptian unfinished building that was under a hill is the Ramesseum of Ramses II (allegedly 13th century BC). In the photo of 1875, the bushes betray him again.



Another city from under the sands of Hermontis, 15th century BC Anyone will continue - Egypt was thrown in grandiose portions at the time of discovery, at the dawn of the era of photographs. And we will take a look at Abu Simbell - unique ancient Egyptian sculptures, completely hewn by ancient Egyptian stonemasons from ancient Egyptian monolithic rocks in the 13th century BC. and open-described, i.e. completed in the early 19th century. They are interesting in that they were dismantled like Lego and transported higher in 1964-68 in connection with the flooding of the Aswan hydroelectric power station reservoir. They were cast, like all similar statues, in cubes, held, like the winged geniuses of Assyria, with reinforcement, which bent down when the cubes were removed. Let's watch a pseudo-documentary film about the transfer of the complex. From the epic 9-month-old sawing with hand saws, according to the participants in the work, there was one short frame of three seconds, and that indistinct night. But the whole film is sawing a model of Ramses' head)) Isn't it a lie? To sawers two questions. How to cut a shape WIDER than the length of a hand saw (the same head of Ramses - the original, not a mock-up)? How is it possible to saw off a fragment from the BOTTOM under a load of tens of tons?















33. Palmyre. Extrémité de la grande colonnade. Le

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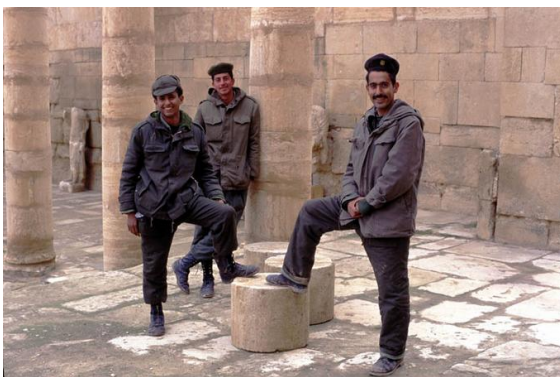












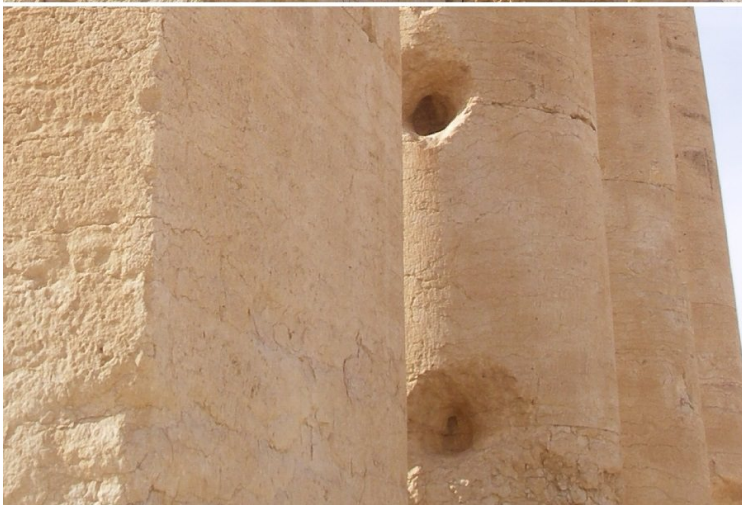


















































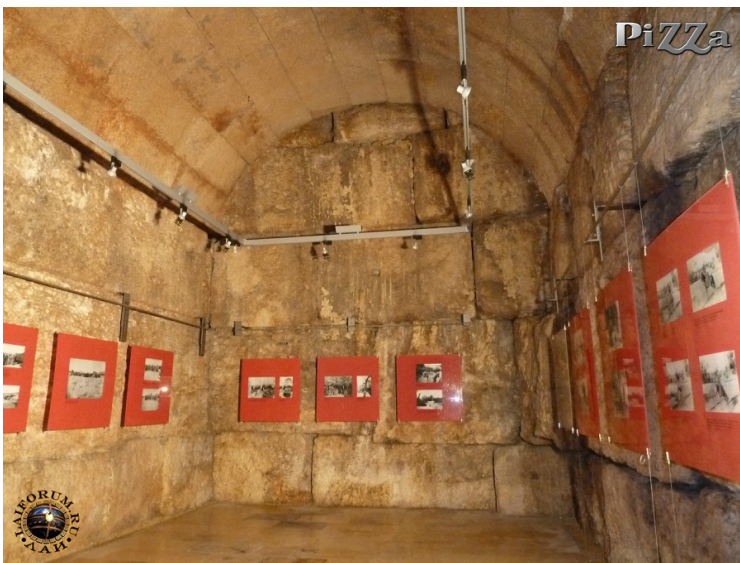










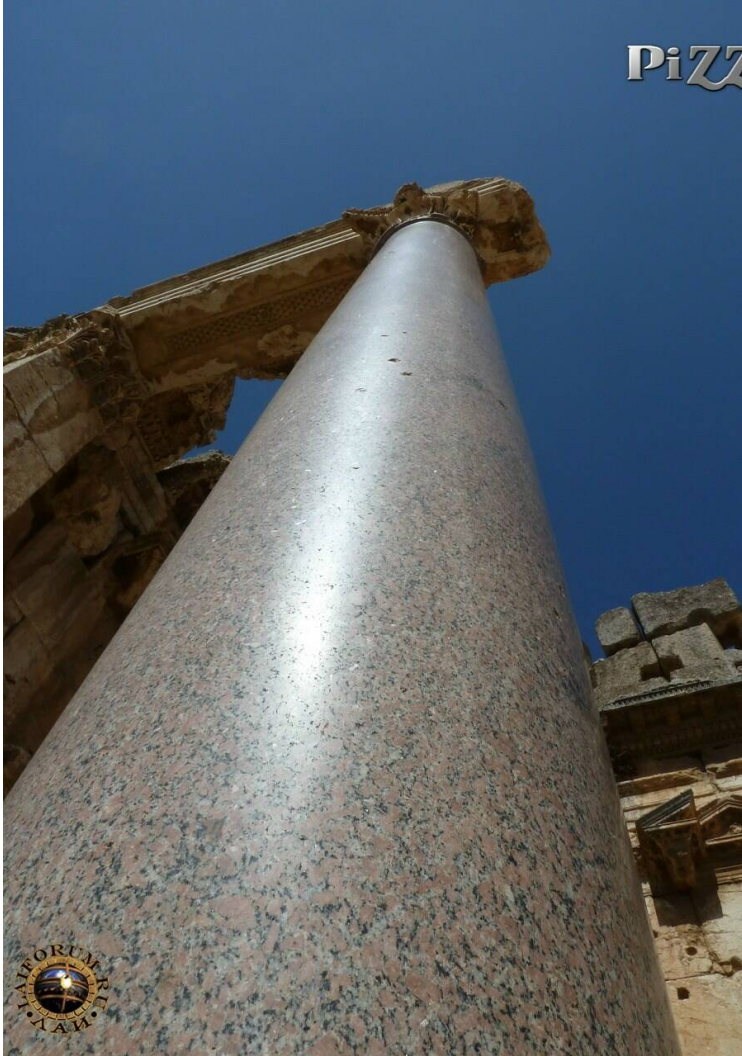








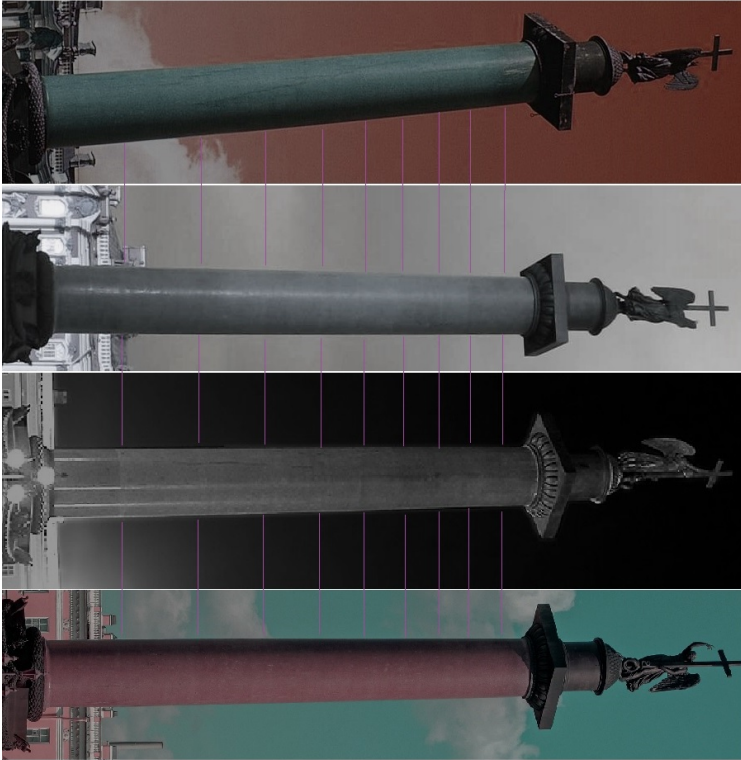


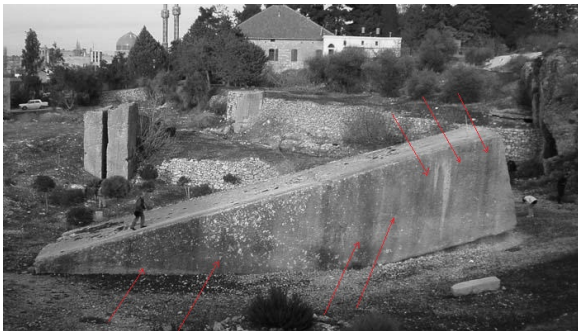
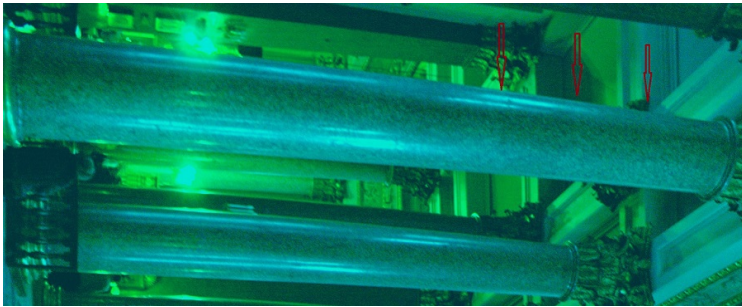


























*Thebes - Temple of Medinet Asso General view*











GOVERNMENT CORN STORES AT LUXOR  
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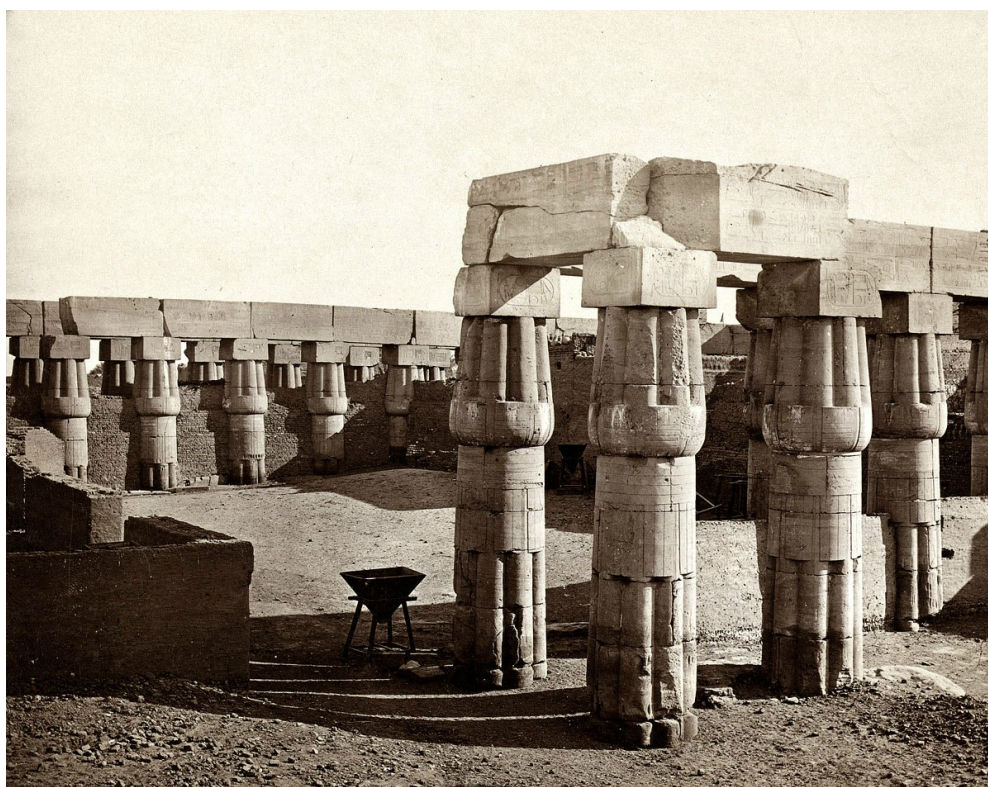


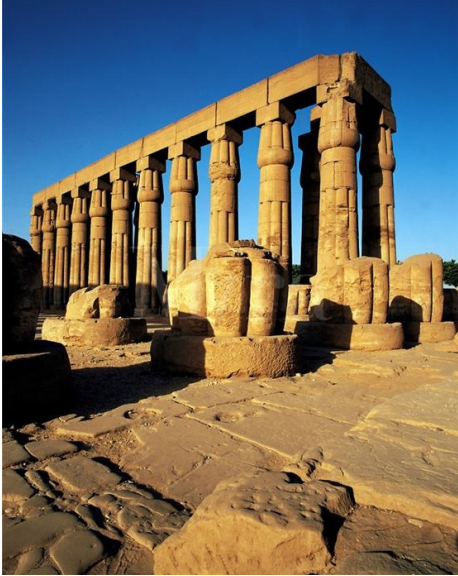




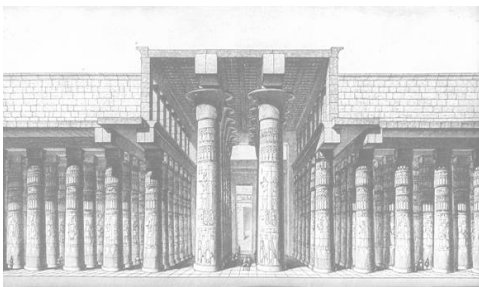


Béchar, photographie.















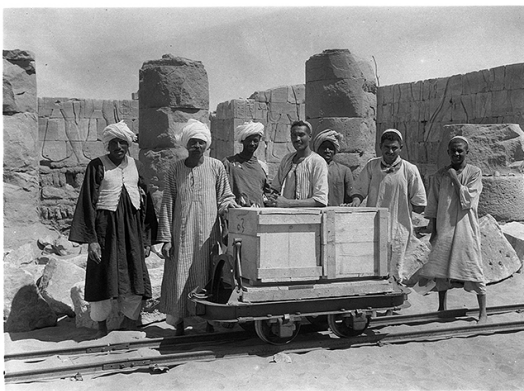




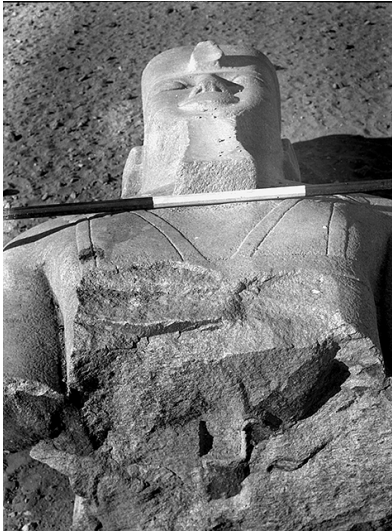
















Temple Hathor, Dendera (Mae dendera)

1072

Photo. Antiqu. de l'Institut



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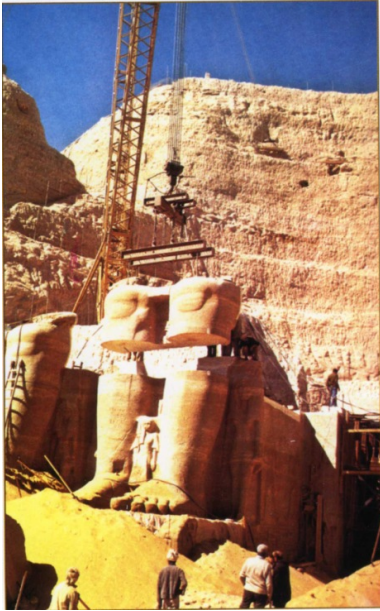
We love the shape.  
Assembly in 1968 and disassembly in 1964. Let's take a closer look at the last

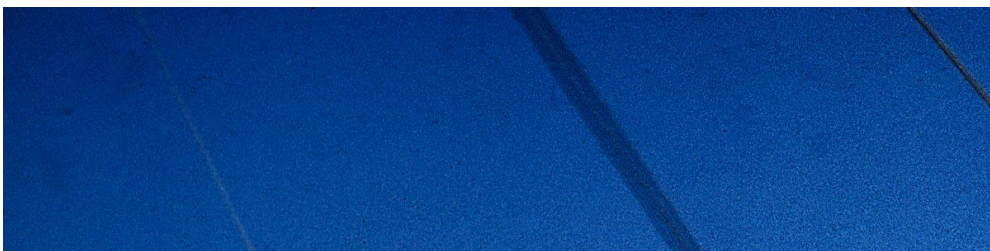
photo. This is parsing. Pilezhka of this face - the arrow - does not smell remotely. These grooves - small arrows - are a priori impossible to cut out. They disassemble the hewn statue like Lego cubes. With which it was consistently filled with "ancient Egyptians". But for the world they were allegedly sawn in this manner. And immediately to the trolls, so as not to be stupid. This is precisely the disassembly of the statues, not the assembly. Dismantled over the Nile, collected over the Aswan Sea, at which the edge is not visible. From the fake whole-hewn Abu Simbel we pass to **the Sphinx**. Allegedly the oldest statue of mankind, a witness to the floods and the guardian of the pyramids, carved from a single rock, in fact - the last of the objects of ancient Egypt on Giza, completed already in the photo era. "Solid rock", of course, is nonsense. Here marriage was stacked in piles, assorted material from all over Giza, tiles and transportable blocks, four such piles-pedestals united into a body, upon completion of the construction of ancient Egypt on Giza, the head was cast as the finale of the great construction. There is no more primitive monumental structure. In early photo shoots, four separate pedestals are clearly visible, and between the third and fourth there was even a through passage. It is clearly seen from what materials a solid rock was made - an ordinary construction marriage. Another "rock". The back part was reported and topped up, the third pile-pedestal closest to it was reported from the left side of the Sphinx and compared with the fourth. That is, **the Sphinx was being completed already in the era of photographs, and the new era of new information carriers did not become an obstacle to that**. We look at the changes in the rump. Alignment. Extension connection. At the same time, once again consider properly what kind of "solid rock" there is in this Sphinx. And so it turned out the usual current form of the beast. The mane and the last third of the upper part of the head were molded to the usual form. Traces of this final shaping of the head are still visible today. The next time, whether under the guise of repair or reconstruction, the plaster will be renewed, and a "solid rock" will remain, like new. This is how all Egyptian antiquities were done, only the latest revision of the Sphinx is official. As we have already seen at [the construction of Stonehenge](#), on Giza, and specifically on the Sphinx, a narrow-gauge railway was also used, and unlike the construction of British antiquity, where it remained only in documents, it was repeatedly photographed on the Sphinx, and how legally, until reconstruction of 1925, and before it (look at the rump and mane). Also in the era of photographs, a stele of Thutmose IV from the 18th dynasty, who ruled in 1397-1388 BC, was made. e .. The son of Amenhotep II and Queen Tiaa. although he was the son of the main queen, he was not originally intended to be his father's successor, historians say. Subsequently, Thutmose spoke of a wonderful dream that he had when, while still a prince, after a hunt, he rested in the shade of the Great Sphinx. In a dream, the god Horem-akhet-Khepri-Ra-Atum, who was depicted by the Sphinx, appeared to him and demanded to clear it of the sands, which by the time of Thutmose had already almost completely buried the Great Sphinx, promised to make Thutmose a pharaoh as a reward. Waking up, Thutmose



recruited workers, cleared the Sphinx and became pharaoh. An inscription narrating this event was placed on a slab near the front paws of the Sphinx. By the way, Pharaoh Khafre is also mentioned in the same inscription, from which science concludes that the Great Sphinx was carved during the reign of Khafre (IV dynasty, 2558-2532 BC), and alternative science - another 10 thousand years earlier. The proper inscription of Thutmose IV was made on a separate cube, brought and slapped on a previously prepared base at the end of construction work, after installation it was covered with a bag, protecting it from pebbles and sand. Also pay attention to the builders' carts. Up close, it can be seen that the inscription of Thutmose IV was made over the previous one, which somehow did not suit the customer. There they are, Amenhotep II with Thutmose IV))) Joke. They didn't cast the inscription. But the guys, of course, are aware of what was done on Giza. And now let's see why the most mysterious and great statue in the world was hacked to death with an obvious curving tail, rounded sides and made a lion's backside. The Sphinx from myths and legends took on its current appearance not so long ago. For two centuries of information support, falsifications have saturated all eras with images of the current familiar Sphinx, but until the 18th century, the Sphinx was a creature with a fish tail. A completely recognizable image of a creature known as mermaids, sirens, pharaohs, nereids, sea maidens ... It, under its own name (Triton, Dagon ...) was the progenitor of the Sumerians, Assyrians, Philistines ... In the 16th century (well so it is believed, let's hold on to the traditional story for a better understanding of metamorphoses) Sphinxes with fish tails were all over. This is dated 1505-36. Pottery from 1557 (so it is believed) is kept in the Louvre. Piranesi 1740-1778 Sphinxes of different sexes, i.e. separate breeding species. 1540-45. They make up a typical sacral composition "two on the side", accompanying the sacral vessel with gendryan. Those. are carriers of the sacral gene. 1551. More. Heinrich Aldegrever 1535 Allaert Claesz. 1520-50. Proteus, Nereids accompanied the Sea King, he is Neptune and Poseidon. Egypt in "ancient Greek" mythology is a country where Poseidon and his descendants ruled. Proteus, Nereids, incl. Sphinx, retinue of Poseidon, standing with him over the Nile. Print made by Cornelis Bos The God of the Nile. 1546 A second pair of paws appeared from time to time and finally grew by the 18th century. Although the triton-like features (in the sense of a triton - an amphibian) the Sphinx retained. Bernard Picart 1696-98 The creature that was the first prototype of the Sphinx, then not yet "discovered" and not "excavated", a creature with a non-human gene *is another* topic. Excavations (it is believed) of the Sphinx began in 1858, mostly ended in 1925. Around the beginning of the excavations, many outstanding (really so!) Works of literature, music and all kinds of art about mermaids were created. the Sphinx of its current appearance was actively sung, stamped, myths and legends were written down, in the 1830s small copies of the Sphinx were brought to the same St. of the living world, Linnaeus systematized mermaids in the 18th century, as well as hydras, although there are no works with them). known as a mermaid, into the realm of fairy tales and

legends - i.e. *mythologizing* it. On the eve of endowing science with the tools for accurate classification of the living world, unnecessary questions were taken out of sight. The mermaid remained, in addition to art and folklore, in the starry sky and in astrology - Capricorn, but no longer having anything to do with the Sphinx.

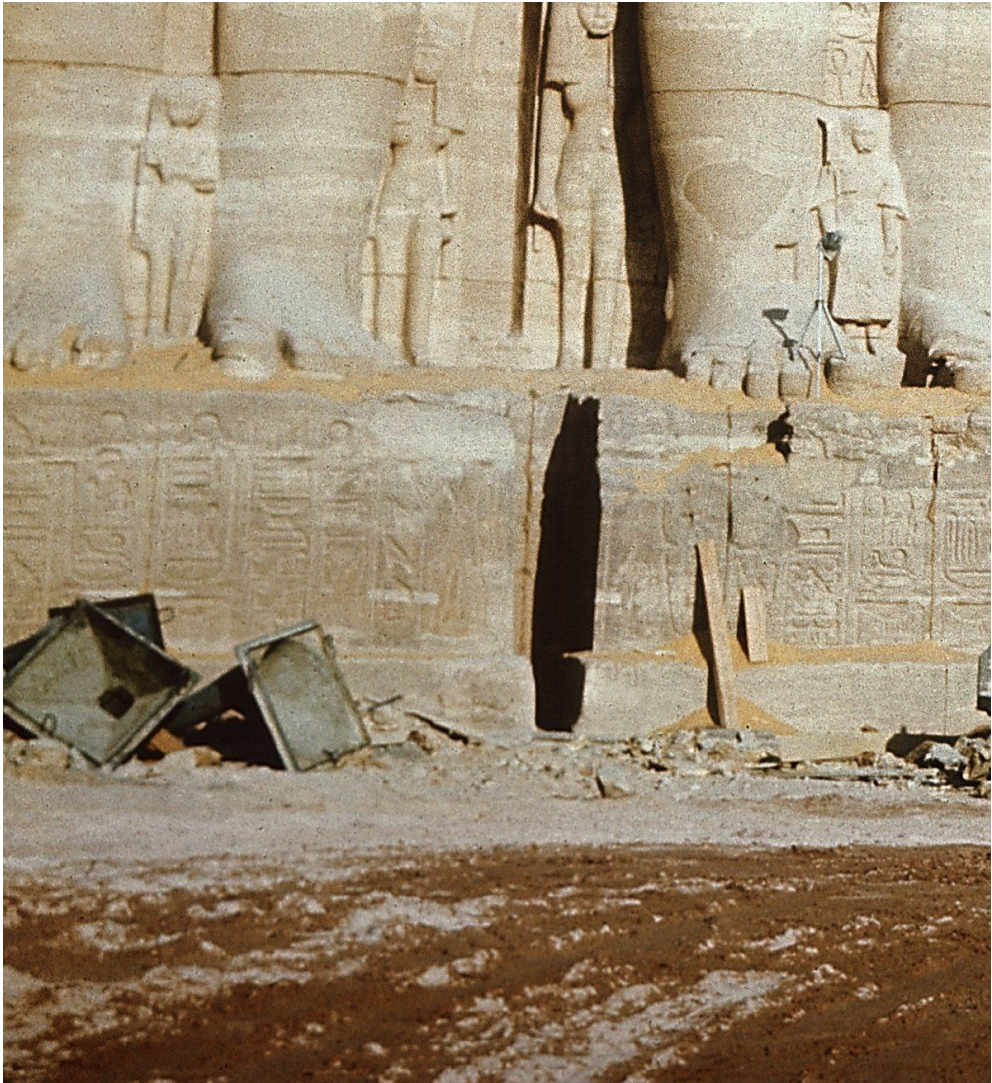


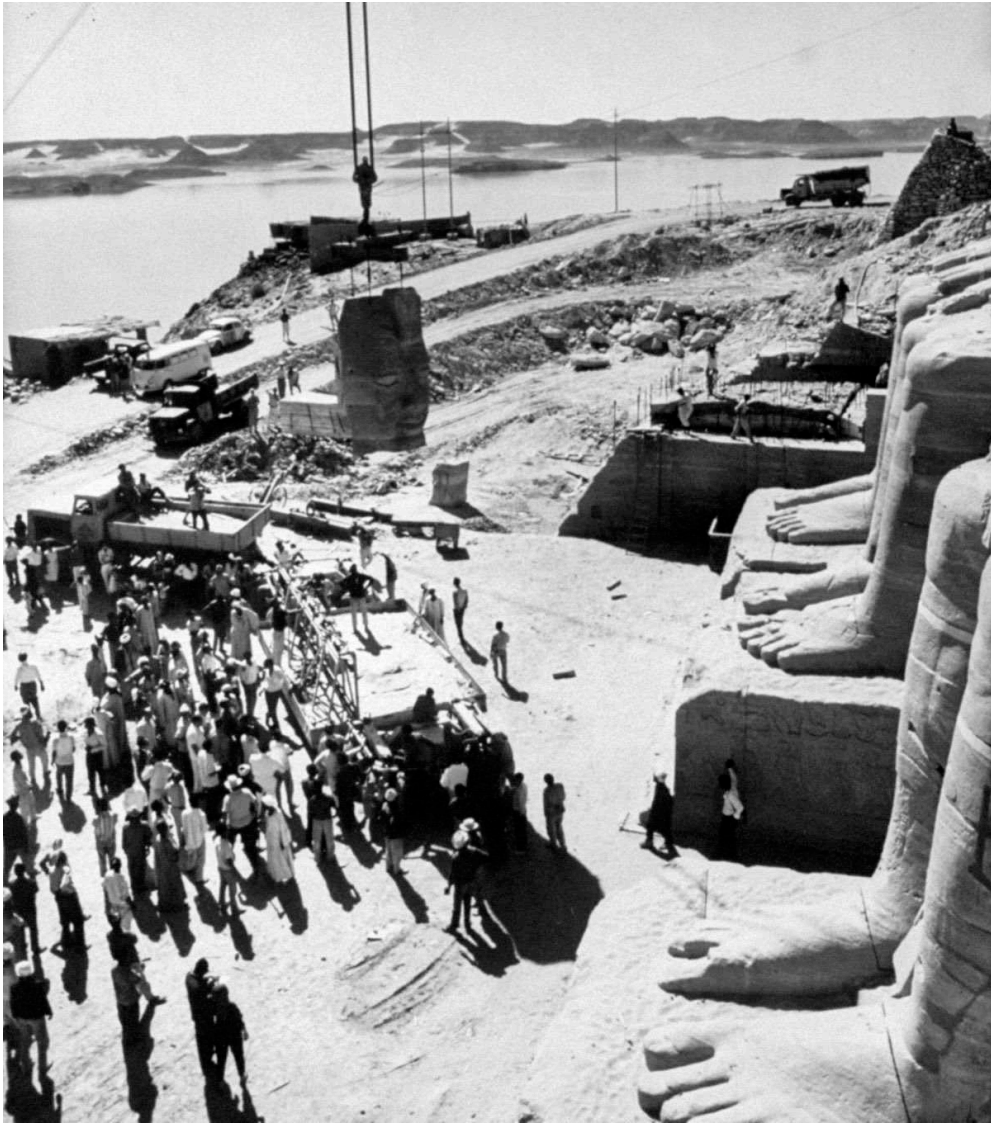




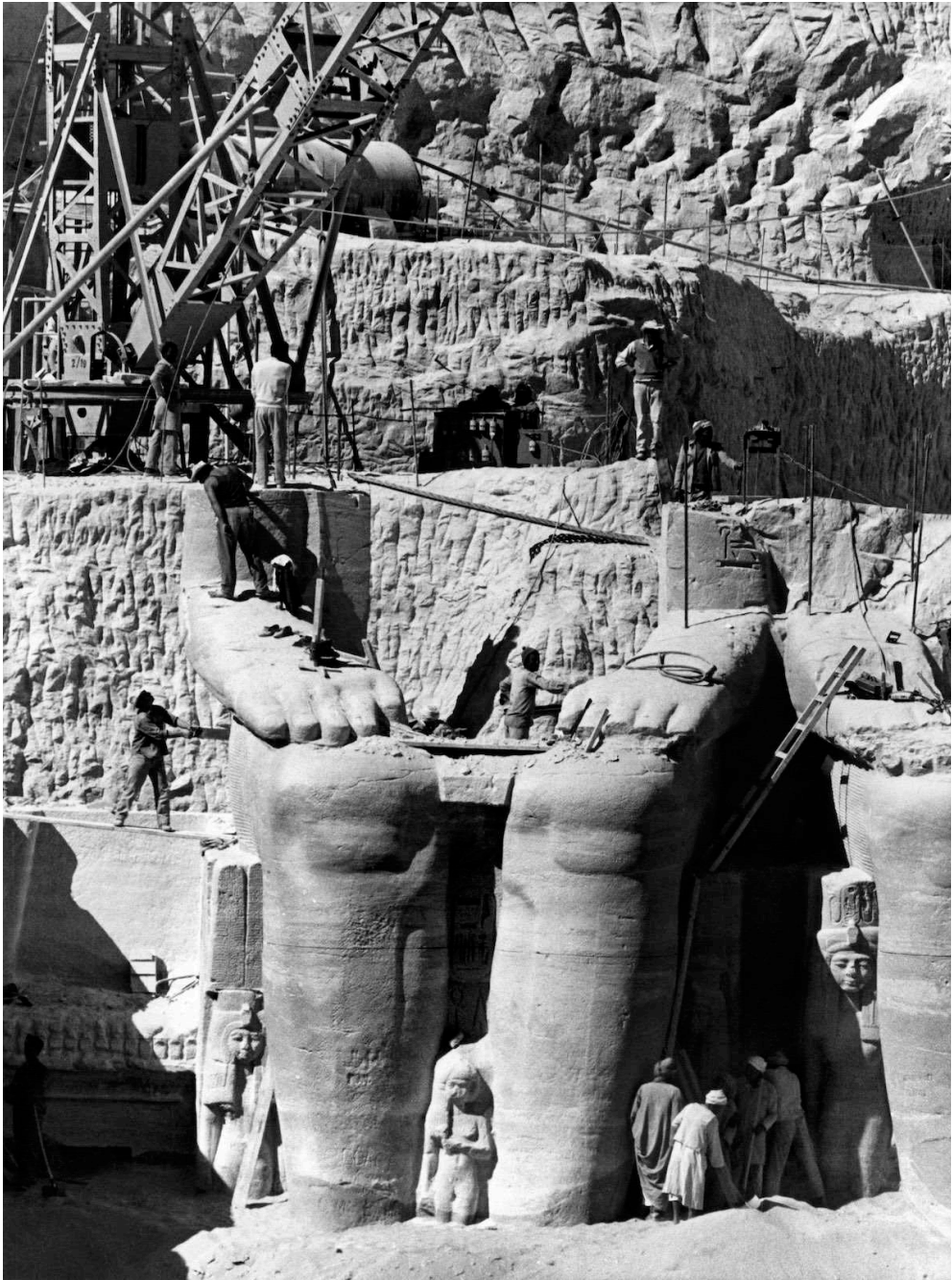




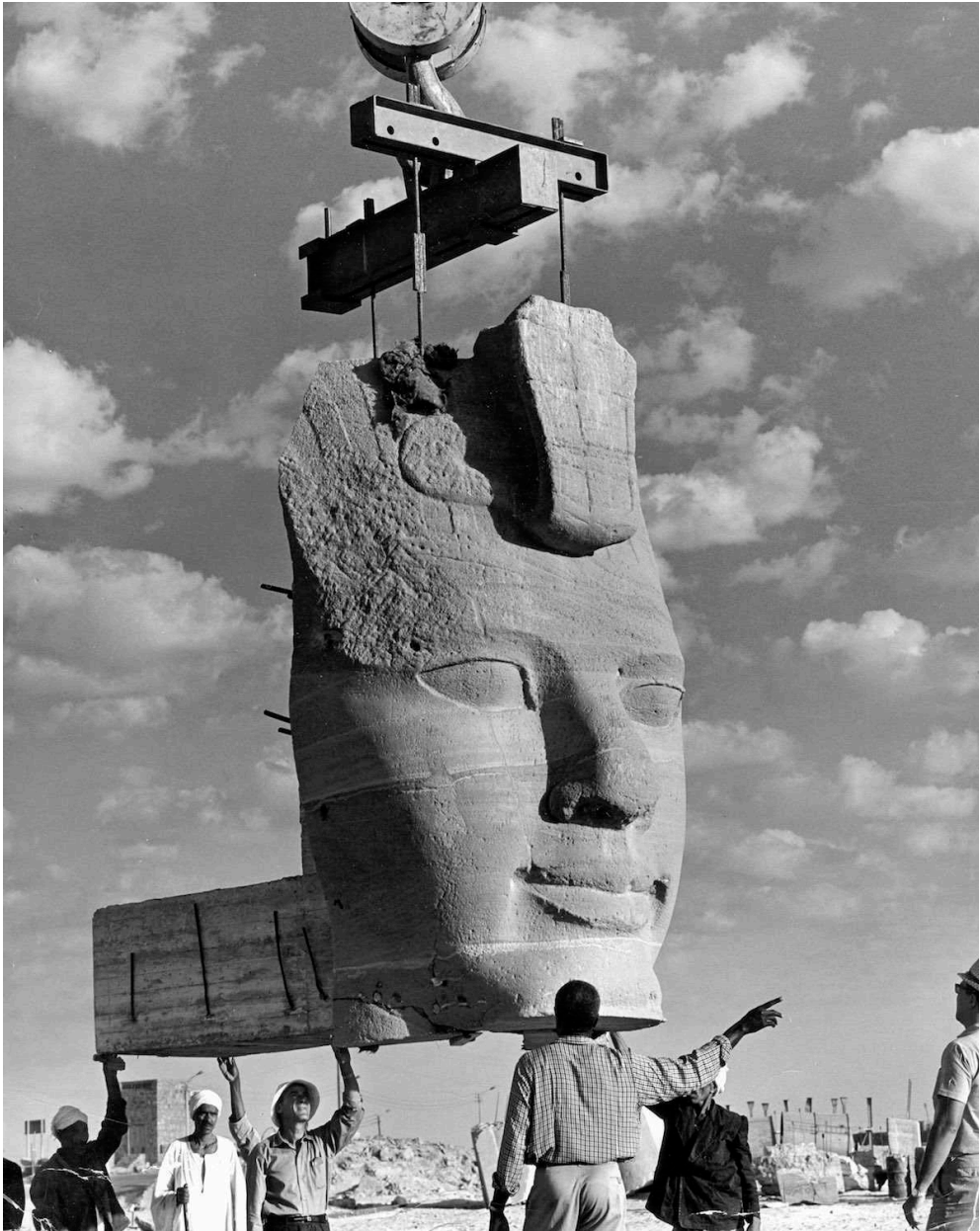




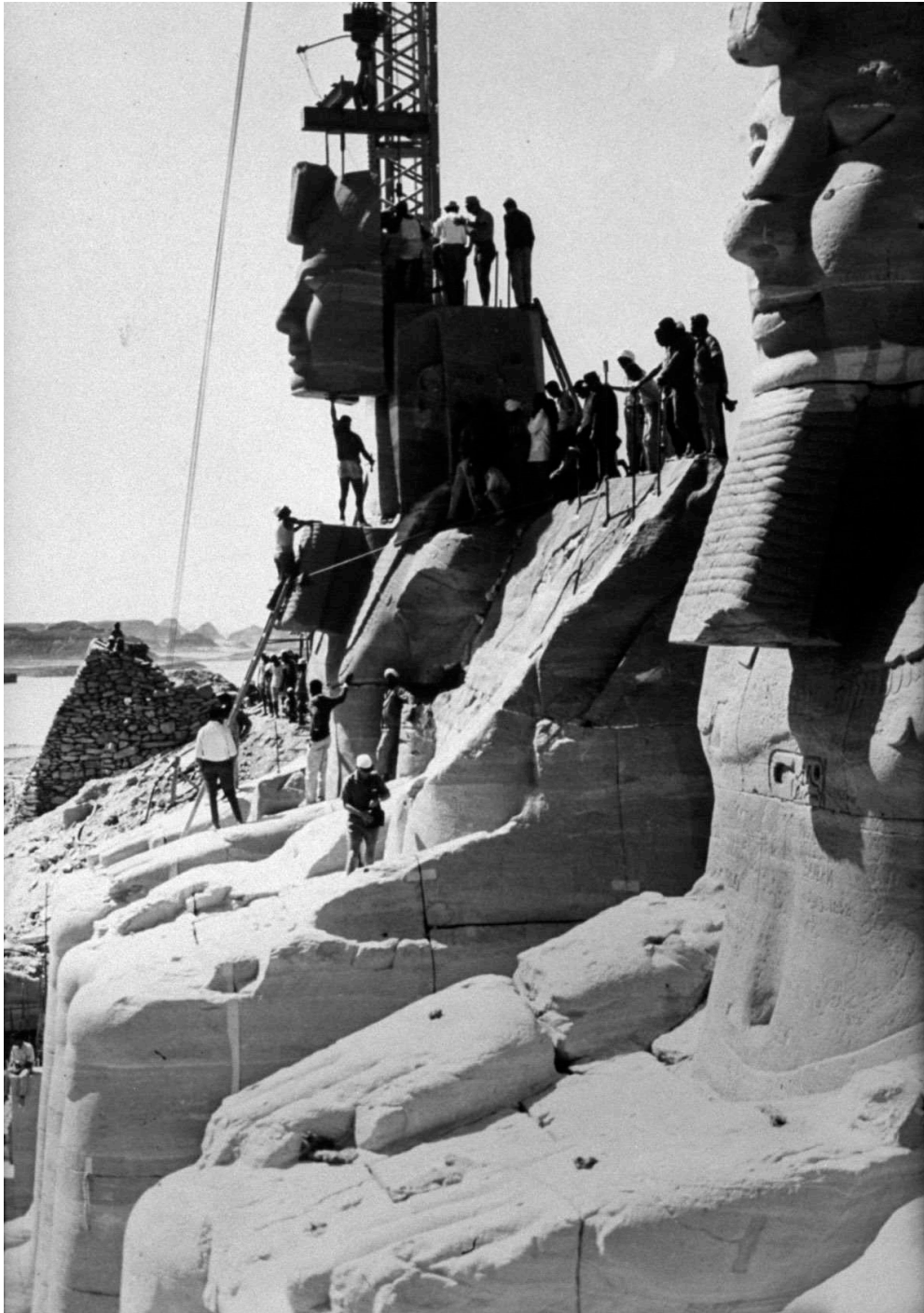


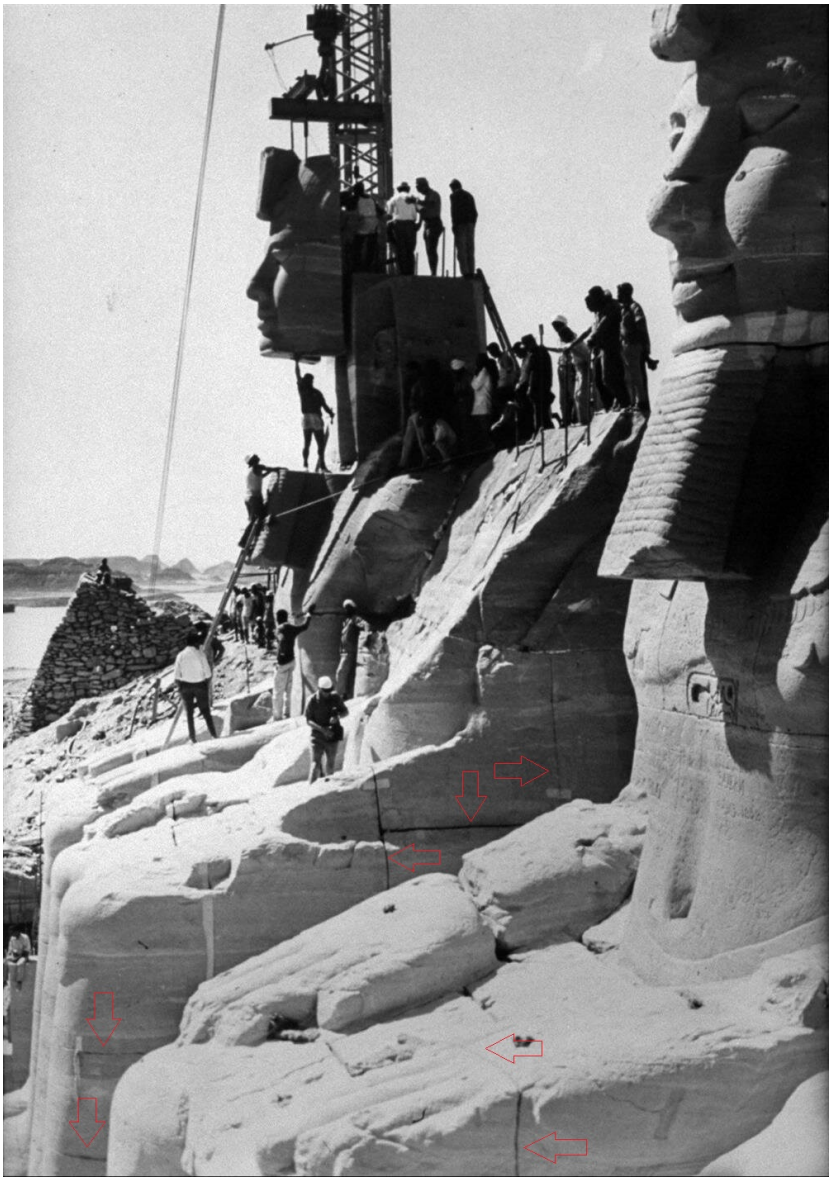


















0 2 faire le Sphinx et la grande pyramide.

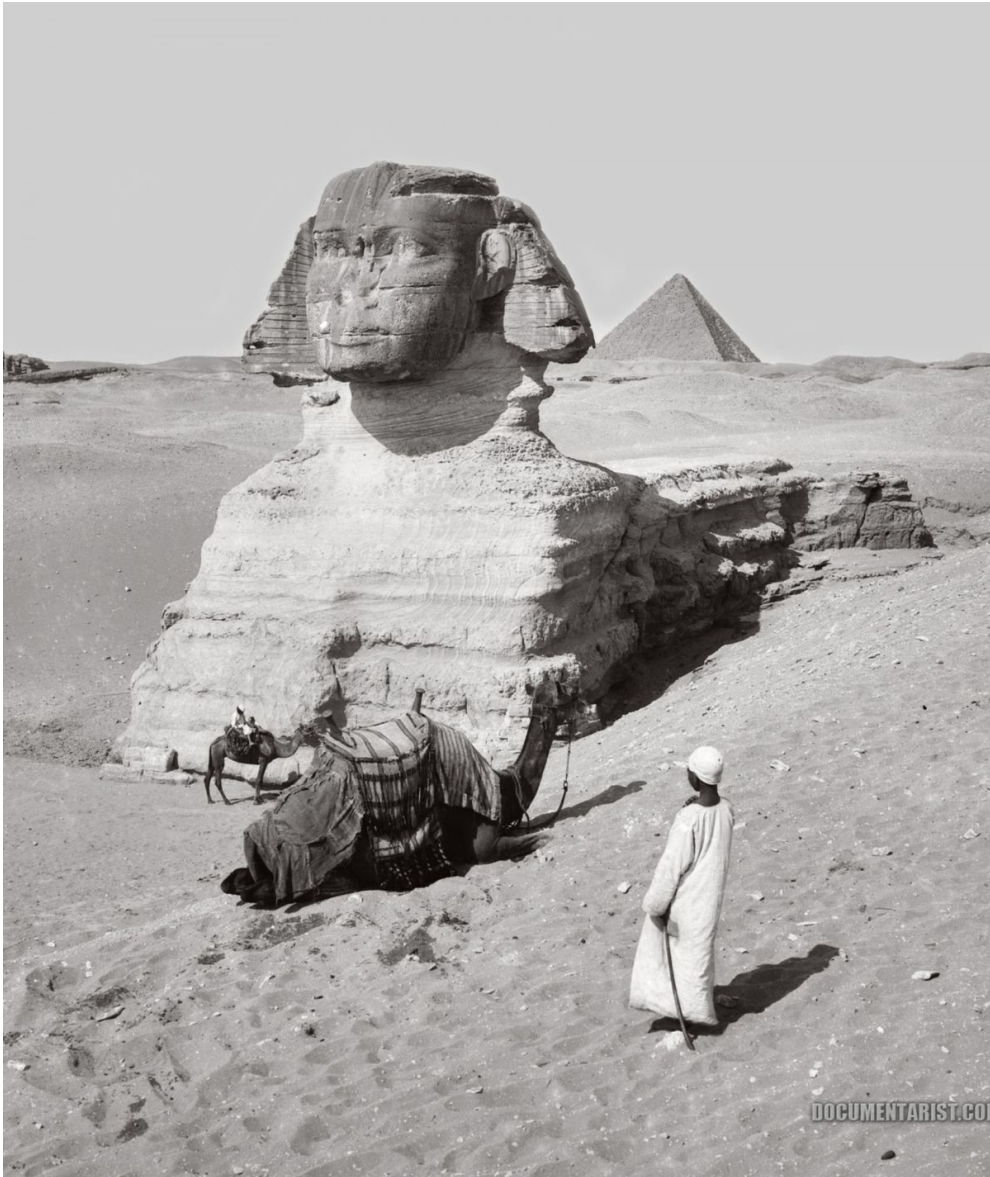






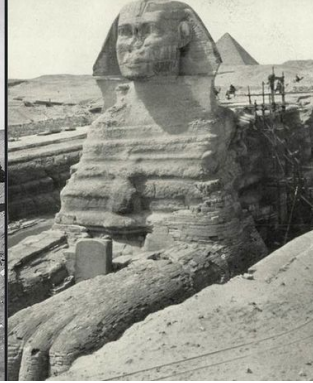
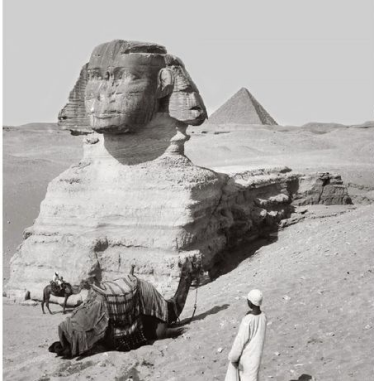




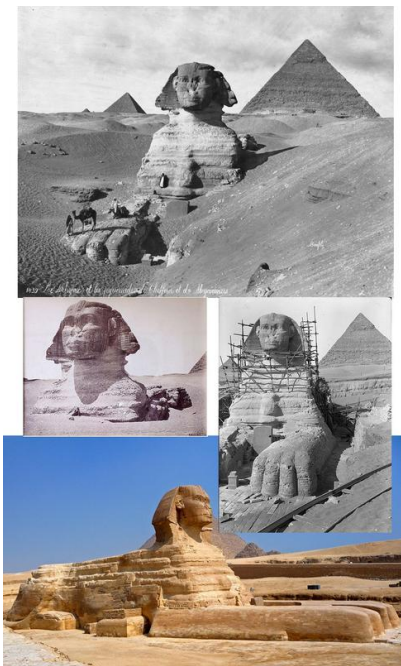




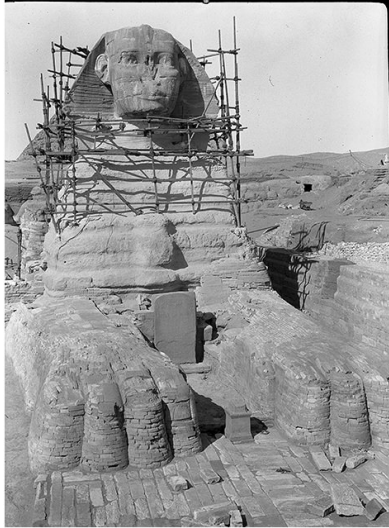


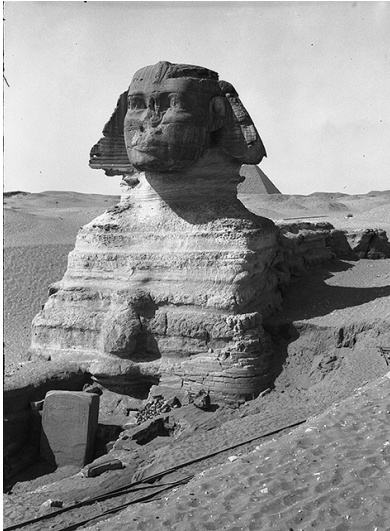


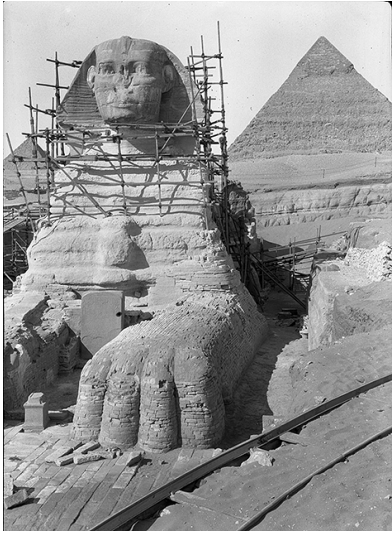








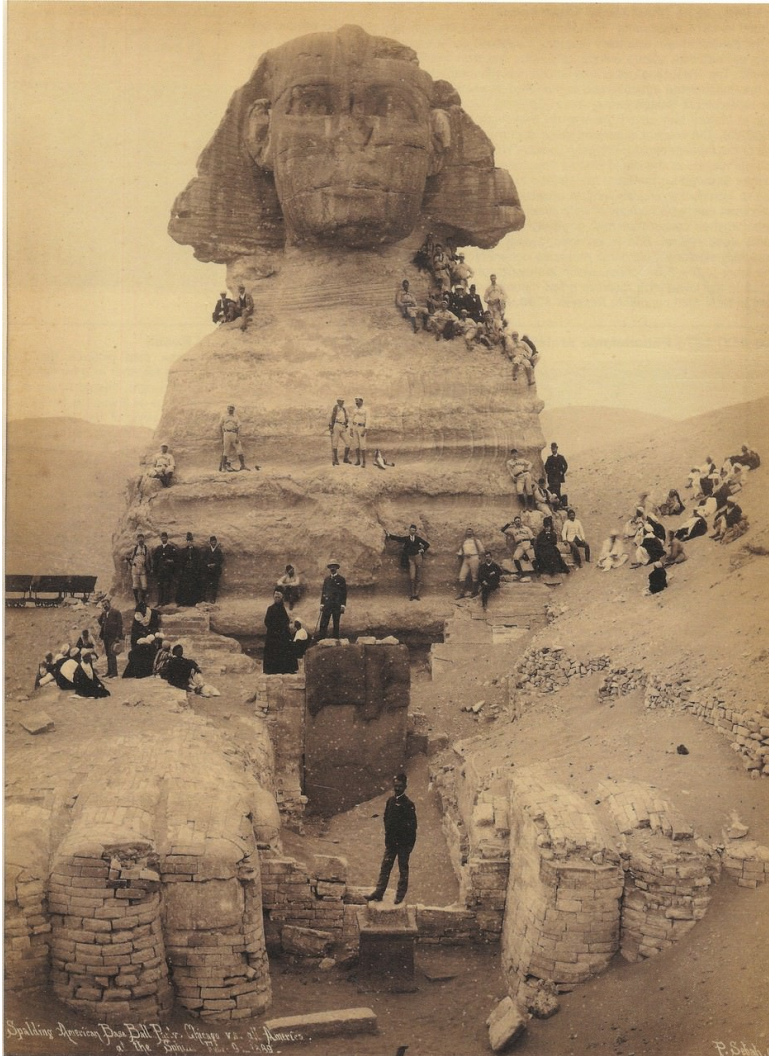








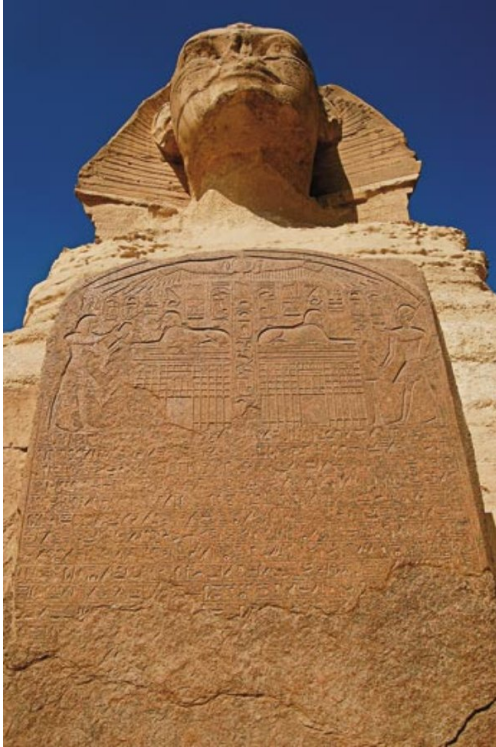


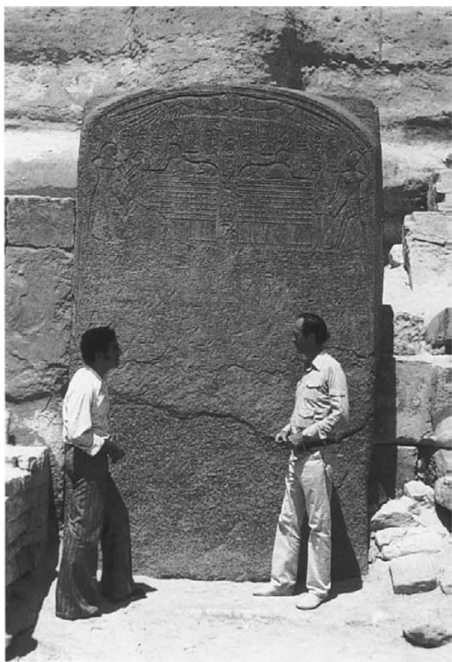


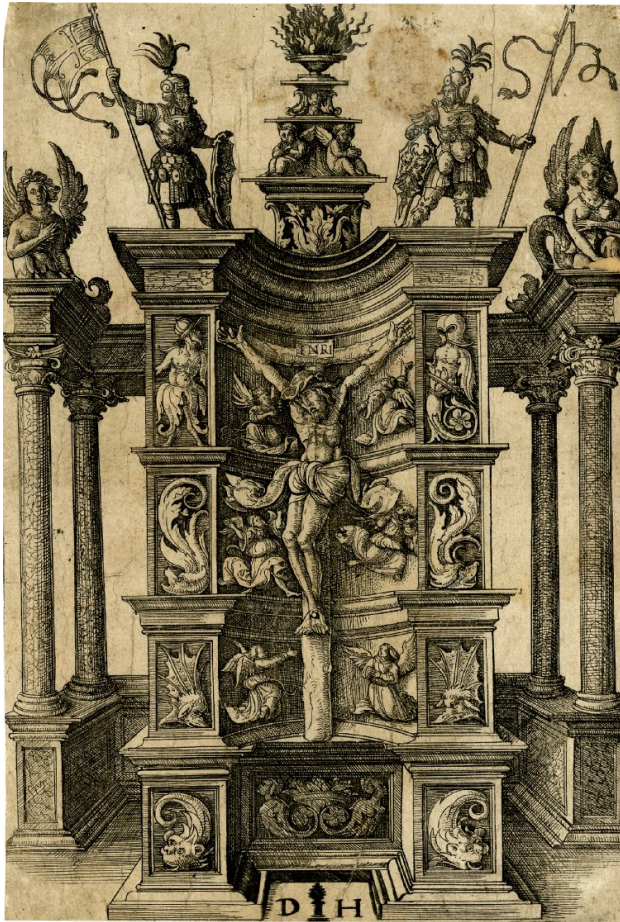
Spalding, Herman, Dan, Bill, J. & Co. Chicago vs. St. Louis.  
at the Sphinx. Dec. 5, 1894.

P. S. Hall















Veduta in prospettiva d'un antico Vaso Cinerario di marmo con suo Piedestallo, alto f. 14. Nella Tavola seguente si scorge dal Bassorilievo di mezzo che questo monumento fu dedicato alla Musica Celeste. La sua Facciata è adornata di pampini sostenuti da due Clavi piantate dentro il Cratere. Si il Corvo, che è scolpito fra quei Rami, che le Clavi sono simboli attribuiti ad Apollo. Le sculture eccellenti, intagliate, le maschere sceniche i Ri-

mi de' pampini, le Cernuschi, e le Corone di Quercia, che si reggono scolpite nelle quattro Facciate del Piedestallo come ogni altro ornamento, sono tutti sibolici, e relativi a queste Divinità. Il Leone in atto di assalire il Baco, esprime la forza, che opprime la ragione, come appunto gli antichi esprimevano in simili casi ne' lor scolari, significando con tal espressione qualunque uomo d'aver cessato in fine atterrito dalla superior forza della morte.

Questo monumento si vede nel Museo dell' Autore.

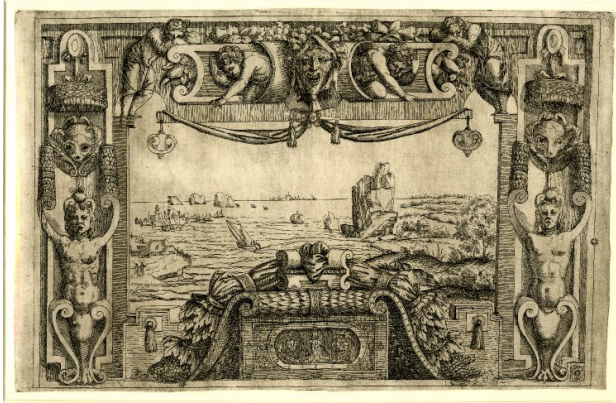
M. Sig. Cav. Giovanni Scavone Capitano nel primo Reggimento della Legazione Reale all'attuale servizio di Sua Maestà Britannica  
Amatore delle Belle Arti.

Caratteri Frontali 2

11

Anno 1800. Il Disegno è di Carlo Maratti, l'Incisione di G. B. Piranesi.



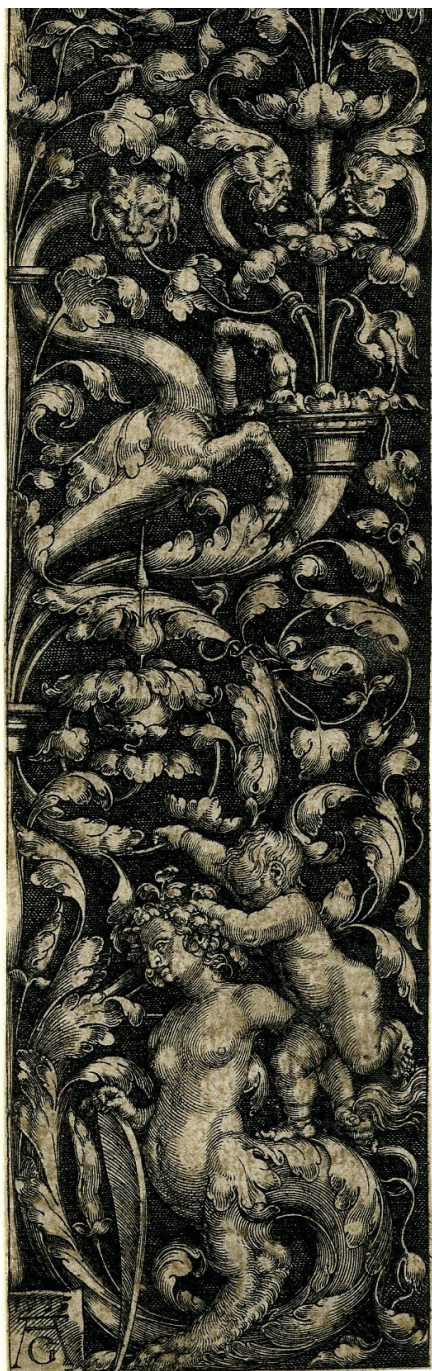






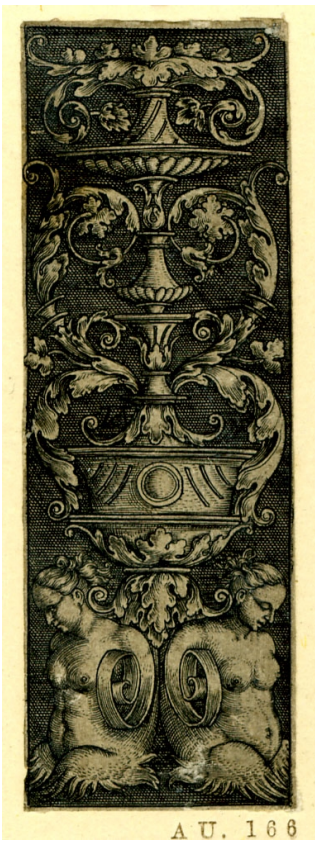
P. 500.



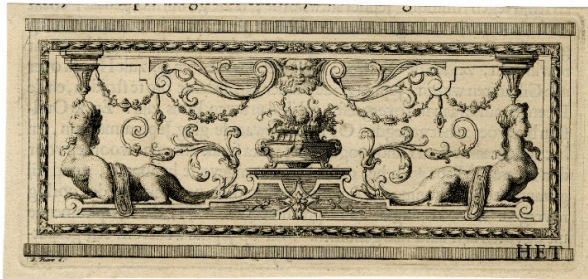
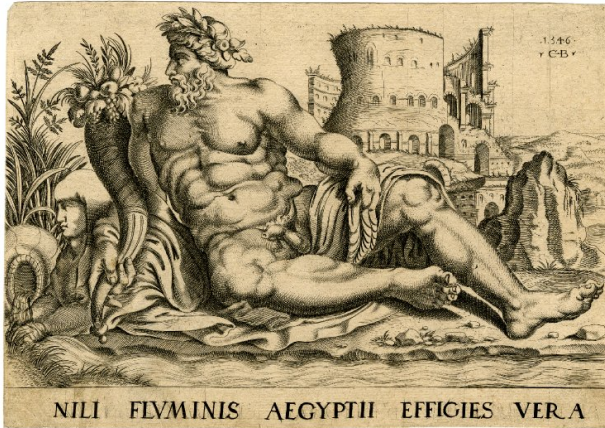


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 **livejournal**

May 11 2016, 16:47:47 UTC

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**Egyptian haze. Construction of colossi, Sphinx, feast**

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**Troy**

 [kyrilloff](#)

May 11 2016, 21:34:22 UTC

•

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Hello,



thanks for the article!

For the "cleanliness of the reception" it would be nice either to remove the last three pictures about Troy, or to sign that this is Schliemann in pseudo-Mycenae. Because geographically this building is located in the Peloponnese.

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**Re: Troy**

 [gorojanin\\_iz\\_b](#)

May 11 2016, 22:00:04 UTC

•

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Thank you.

Still Troy.

Tiryns (in the Peloponnese) is. 1886 The same abandoned town. And overgrown with weeds after construction.



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**Re: Troy**

 [kyrilloff](#)

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livejournal

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